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In a volume entitled *Literature and the American College* (Houghton Mifflin Co., 1908: 263 pages) Professor Irving Babbitt of Harvard University presents a collection of nine essays, most of which are of interest to friends of the Classics.

In the first essay (1-31) he seeks to define humanism. Humanism and humanitarianism have long been confused, certainly ever since the days of Aulus Gellius (see *Noctes Atticae* 13, 17). One evidence of that confusion is the practice, all too common, says our author, of citing Terence's famous verse,

Homo sum: humani nil a me alienum puto,

as if it were an utterance of humanism; humanitarianism, not humanism, is voiced in these words. On this chapter, however, there is not space to dwell now. Nor can we consider Chapter II *Two Types of Humanitarians*. Bacon and Rousseau (32-71), III *The College and the Democratic Spirit* (72-87), IV *Literature and the College* (88-117), V *Literature and the Doctor's Degree* (118-149). Attention must be confined to Chapter VI, which deals with *The Rational Study of the Classics* (150-180).

Throughout his book Professor Babbitt writes as a candid friend of the Classics, who believes that their adherents and teachers need admonition at many points if they are to do their best for classical studies and for America. In this chapter he begins by admitting freely the immense importance for American education of the establishment of the graduate school at Johns Hopkins, and its successors. He points out, however, the dangers of the sort of training given in such schools, especially the evil results of bestowing too much time and energy on the study of minutiae.

There are persons at present who do not believe that a man is fitted to fill a chair of French literature in an American college simply because he has made a critical study of the text of a dozen mediaeval beast fables and written a thesis on the Picard dialect, and who deny that a man is necessarily qualified to interpret the humanities to American undergraduates because he has composed a dissertation on the use of the present participle in Ammianus Marcellinus.

Germany, the author holds, has put too much faith in intellectual appliances, and is perhaps beginning to show signs of a decadence similar to that which overtook Greek science in the schools of Alexandria. As the field of ancient literature is more and more

completely covered, the vision of the special investigator, he adds, must become more and more microscopic. On the fallacious notion that there is little or nothing to do in Classics something was said in *THE CLASSICAL WEEKLY* 2.1-2. As a possible means of offsetting the dangers of minute study in a very limited field the author proposes examinations

similar in character, perhaps, to those now held for honors at Oxford and Cambridge—examinations which would touch upon ancient life and literature at the largest possible number of points, and which might serve to reveal, as the writing of a doctor's thesis does not, the range as well as the exactness of a student's knowledge. Some test is certainly needed which shall go to show the general culture of a candidate as well as his special proficiency, his familiarity with ideas as well as with words, and his mastery of the spirit, as well as of the mechanism, of the ancient languages.

One who has taken part in the oral examination of candidates for the Doctorate can bear testimony to the truth of Mr. Babbitt's words. Our graduate students need, more than anything else, breadth of knowledge and sweep of vision, a general 'Uebersicht' of the classical field. In the last analysis, indeed, the individual student must in large measure gain that breadth of knowledge, that sweep of vision, that catholicity of sympathy, through his own unremitting toil and by the application of a faculty which Professor Babbitt elsewhere well labels "assimilative originality". This phrase, by the way, seems to me admirably to characterize the Romans, particularly in the field of literature (though our author entertains the conventional view, German in origin, as it happens, which belittles the originality of Latin literature). Yet more might well be done, in both collegiate and graduate curricula, to help the student toward these ends than is done in some cases now. The courses to be given in the graduate school in Greek and Latin should not be determined entirely by the predilections of individual instructors; by that process we shall have a graduate curriculum made up of isolated specialties and hobbies, and will lack that definite beginning, middle and end which, to Aristotle's mind, should characterize all things of consequence. Rather there should lie back of both college and graduate curricula a definite well-ordered scheme, based on careful reflection, as a result of which the courses shall be in the main, parts of a whole. This can be done without stifling in any way

the spirit of research or preventing the insertion of some courses in each year which are the fruit of individual bent among the instructors.

There is very much in the rest of the chapter that would bear quoting in full. But only one more passage can in fact be presented here; it is hoped that the purpose of this editorial has been attained, and that attention has at last been called to a book which should have been discussed in *THE CLASSICAL WEEKLY* long ago.

There is, to be sure, a very real danger in some subjects, especially in English literature, that the instruction may take too belletristic a turn. The term 'culture course' has come to mean, among the undergraduates of one of our Eastern colleges, a course in which the students are not required to do any work. It is one of the main advantages of Latin and Greek over modern languages that the mere mastering of an ancient author's meaning will give enough bone and sinew of solid intellectual effort to justify the teacher in adding thereto the flesh and blood of a literary interpretation. In a civilization so hard and positive in temper as our own, it is not the instinct for philology, but rather the instinct for literature and for the things of the imagination which is likely to remain latent if left to itself. A certain dry, lexicographical habit of mind is said by Europeans to be the distinctive mark of American scholarship. Instead of fostering this habit of mind in the study of the Classics by an undue insistence on philology, it should be our endeavor to counteract it by giving abundant stimulus and encouragement to the study of them as literature. In the Classics more than in other subjects, the fact should never be forgotten that the aim proposed is the assimilation, and not the accumulation of knowledge. In the Classics, if nowhere else, mere erudition should be held in comparatively little account except in so far as it has been converted into culture; and culture itself should not be regarded as complete until it has so penetrated its possessor as to become part of his character.

C. K.

A GREEK CITY (PRIENE) RECONSTRUCTED¹

Teachers of the Classics are always ready to welcome publications that put into their hands fresh means of illustrating ancient life. Appeals to the eye of the pupil are important aids toward vivifying instruction and deepening impressions made by the printed text and the words of the teacher. German scholars have long been leaders in the work of preparing illustrative material. The colored lithograph of the reconstruction of an entire Hellenistic city, recently published, carefully worked out upon the basis of data furnished by expert research among

the remains, ought to take an important place in class-room equipment. The lithograph of Priene (36x39 inches, conveniently mounted and rolled) presents a splendid pictorial summary of the results achieved by the excavators. Any summary of a large work must necessarily omit much of important detail, and so the reconstruction cannot show all the rich results of the excavations. But it does afford an excellent general view, with no little detail, of what Priene must have looked like in the days of its prosperity. In spite of certain crudities in coloring, the effect of the whole is pleasing to the eye. The essay of Wiegand which accompanies the lithograph is a competent guide through the city, giving details of municipal and domestic arrangements such as could not be shown in the picture. It may serve the teacher at the same time as an example worth imitating of accurate, yet lively interpretation of antique life, such as appeals to students.

To classical teachers the excavations at Priene are of special interest for two reasons: they have given us an unique example of the method by which a Greek city was built in the time of Alexander the Great, and they have uncovered the remains of great numbers of private houses of a type little understood before.

When the founders of Priene searched the region of the Maeander valley for a suitable site for their new city, they found, in the heart of the Mykale range, in a place rich in mountain springs, a lone rock promontory facing the south, which lent itself readily to fortification. Here they had an Akropolis ready at hand and a pure water supply—the two essentials for a city. About the Akropolis and the terraced rocks at its base they drew a wall of fifteen (15) stadia. Before the construction of a single permanent public building was begun a plan of the entire city was constructed and a survey made according to this plan. It called for a regular system of streets intersecting at right angles and at equal intervals, with the Agora as the center of the whole system. All public buildings were subsequently built to fit this plan. The lithograph of Zippelius shows how the plan was strictly carried out by the engineers, in spite of great difficulties.

From the height of the Akropolis, which is bare of structures save the wall of defense, a dizzy path leads down into the city. Near the foot of the Akropolis, just within the Eastern wall and outside the residence quarter, stands a water reservoir. From this the water supply, brought down from the heights above, was distributed to all parts of the city and into the houses by water mains and small pipes of terra-cotta. On approximately the same level with this reservoir, and on the right of any one descending the Akropolis path is the sanctuary of Demeter. Just below this point the path

¹In this brief paper, written at the request of the editors of *The Classical Weekly*, there is no effort at originality. I have sought merely to call attention to the recently published colored lithograph which gives an excellent bird's-eye view of Priene as reconstructed by competent authorities and to the essay explanatory of the lithograph. Throughout the paper I have had in mind two publications of Teubner (Leipzig, 1910), as follows: Priene, nach den Ergebnissen der Ausgrabungen der Preussischen Museen 1893-1906 rekonstruiert von Ad. Zippelius, aquarelliert von E. Wolfstfeld; Priene, ein Begleitwort zur Rekonstruktion von A. Zippelius, von Theodor Wiegand, mit 18 Figuren im Text und 5 Tafeln (reprint from *Neue Jahrb. XXV*). Mk. 9.

enters the residence quarter of the city at the end of one of the 'stair-case' streets which intersect the city from North to South, leading down from terrace to terrace.

To a modern occidental the streets of Priene present a strange appearance. Instead of broad driveways, sidewalks, lawns and shrubbery, verandas, inviting doorways and windows, Priene shows streets that were narrow paved passages 11 1-2 to 18 ft. wide, shut in by windowless house walls of marble blocks or stucco, with here and there the openings of low passageways leading into the houses. Wherever possible, entrances to houses lay in a quiet side street or courtyard. In his home life the citizen of Priene seems to have sought perfect seclusion from the passerby in the street.

Within the residence quarter in the upper part of the city four buildings stand out prominently from the close mass of red-roofed private houses: an open sanctuary of the Egyptian divinities, a gymnasium, the theatre with its stage buildings, and, most prominent of all, the temple of Athena. This temple, a gift of Alexander the Great, stands out majestically above the whole city, upon a broad plateau which rises some 60 feet above the agora level and is supported by a massive sustaining wall. The precinct contains beside the temple itself an elaborate propylon where the street enters the precinct, a great altar to Athena, a magnificent portico of 32 columns with a broad promenade at the edge of the terrace, and statues and small temple-like structures similar to the treasuries at Delphi.

On a lower terrace, in the exact center of the city, lies the Agora. It is magnificent in its dimensions and in its relation to the size of the city, its length and breadth being almost exactly one fifth the greatest length and breadth of the city. This was the busy center of the life of the community. In its relation to the surroundings it occupies the same position as the inner court of a house. It is surrounded by public buildings, lofty porticoes, a temple of Asklepios, houses and shops. Its broad peristyle was occupied by a great altar in the center, and by statues in marble and bronze, honorary inscriptions and ornamental seats. Its most conspicuous feature is a long portico on the north side, open to the south, containing official chambers, and communicating at the back with the council hall and the prytaneion.

From the Southwest corner of the Agora a 'stair-case' street leads to the lowest of the city's terraces, which extends close to the city wall on the South. Its entire expanse is occupied by a large gymnasium and a stadium. The gymnasium, larger than the one in the upper part of the city, consists of an open court surrounded by halls and chambers. From the remains and inscriptions found here Wiegand draws an animated picture of the manifold activi-

ties carried on here by the young men of Priene. A door in the Eastern wall of the gymnasium communicates with the stadium, which is nearly 600 feet long. From the level of the race course, and only on its northern side, rise the tiers of spectators' seats in a long straight line. Unlike most stadia there are no seats around either end of the course. Behind the uppermost row of seats runs a promenade backed by a stately portico which afforded shelter to the spectators in case of rain.

From some points of view the most interesting finds in Priene are the remains of private houses. Excavations at Delos and Pergamon brought to light the 'peristyle' type of Hellenistic houses. Priene has yielded in a most perfect way the 'megaron' type, descendant from the late Mycenaean megaron. Some of the features of this type are plainly seen in the lithograph. The mass of closely built houses, grouped four or eight to a block, show sloping red tiled roofs, windowless walls facing the streets, and open inner courts.

The most constant feature of the houses in Priene is the *prostas* or *pastas* of Vitruvius, a hall with Doric façade, leading into the *oecus*, the principal chamber, with dining-room adjoining. Almost invariably this *prostas* is on the north side of the inner court, facing the South. Evidently the builders of Priene in laying out their city and building their houses were guided by the proverb, "where the sun enters the physician does not enter", and built their living-rooms in such a way as to get all possible sunlight. In the heat of summer an open chamber on the south side opposite the *prostas* afforded cool shelter from the sun. The *prostas* was used as a kitchen, as is evidenced by portable stoves and kitchen utensils found in that part of the house.

The lithograph of Zippelius cannot give the details of the inner arrangement and furnishings of the houses. But these are admirably discussed in Wiegand's essay, for those who have not access to the complete publication of the excavations (by Wiegand and Schrader, Berlin, 1904).

More detailed description or critical discussion of the work of Zippelius and Wiegand would transcend the limits of this paper. It is to be hoped that interest in the lithograph and essay may be stimulated so that both may be widely welcomed in American schools.

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W. G. LEUTNER.

AN EPILEPTIC EMPEROR

A STUDY IN THE PSYCHOLOGY OF THE FIRST CAESAR

There are only three ways in which one can account for the tremendous significance of Caesar. One is, that he was a typical Roman of his period,

whom chance threw in the way of great events; the second, that he belongs to that Nietzschean group of geniuses who are born aeons too soon for the normality of their 'obermännliche' tendencies; the third, that he was the victim of a disease which is as likely to display abnormalities above, as it is sure to show them below, the safe line of mediocrity. There is a fourth, that Caesar was nothing and did nothing remarkable, and that the Caesar legend may be classed with the myths concerning Arthur and Charlemagne. That theory may trouble our twenty times removed posterity, when the Dark Ages begin again; I hardly think that we ourselves need waste time over it. It is a suggestion emanating from the German time-diggers, and I respectfully rededicate it to them.

(1) *Caesar as Roman*—Our first premise, then, is that Caesar was simply the usual Roman of his time and class, that by chance of family relationship and acquaintance he found himself in a position which would, on the whole, have been managed in much the same way he managed it, had his place been taken by Curio or Dolabella or Marcus Antonius or Titus Labienus. This point of view is not so preposterous as it sounds; ten generals would have done as well as Wellington at Waterloo, or as Grant at Appomattox. Personally, I feel a sneaking sympathy for it, because I believe that the only genius which is really inevitable is that of the poet—in whichever one of myriads of forms it be expressed.

But the mere hesitancy I felt in naming those men who might have taken Caesar's place points to the weak spot in the argument; who was the typical Roman? Catilina and Caelius Rufus and Dolabella and Curio, young bloods who spent their noisy lives ruffling it about town, *noctu in angiportis grassantes*? Or Milo and Clodius, professional bullies, who in Nero's time would have fought in the amphitheater without compulsion? Or Cato and Favonius and Marcellus, strange, half crazy relics of a time gone by? Or Marcus Antonius, unscrupulous and fatly selfish, that most wretched of creatures, a deliberate rōu? Or Marcus Brutus, an idle visionary, eternally incapable of seeing anything in the mirror of life but his own reflection? Or Pompeius, quarreling about his little dignities while Rome slipped between his fingers? Or Cicero, sensitive, high-strung, nervous, ridiculously arrogant and self-satisfied? All these were Romans, all but the last were of the ancient stock, all were of Caesar's time. But where does Caesar stand among them?

It is true that, up to the age of forty or thereabouts, we have no trouble in placing Caesar: he belonged with the Catilina gang. Like them, he spent much money and borrowed more, played the gay Lothario in the most disreputable manner possible, and mixed freely in the bloodier side of poli-

tics. But in the middle-aged Caesar of Gaul and the East, there is something, a sureness of purpose, a calm tenacity, a belief in his own sanity and ability, that make him the one quiet figure in a feverish age. Perhaps—who knows?—he won his victories when other men lost their heads.

Caesar, then, is not the typical Roman of his time, because there was none. Curio or Dolabella or Marcus Antonius or Titus Labienus would not have done his work so well as he: the first two would have played with the task set them; Antonius would have farmed it out to the highest bidder; and Titus Labienus would still be up that hill. Moreover, Caius Gracchus, Marius and Pompeius all had the chance before Caesar. What they did with it, you may learn from Gracchus in the marshes of the Minturnae, from Marius at Carthage, and from Pompeius at Alexandria.

Caesar as Superman—Are we to conclude, then, that Caesar was one of those beings dear to the heart of Nietzsche and of Shaw,—first forerunner of that superman whom we may expect in a thousand eras or so? Was he akin to Sulla Fortunatus and to Napoleon the Great? Hardly; for, to begin with, he did not believe in his guiding star; no man who does not believe in his guiding star can have one. To put it less rhapsodically, Caesar's self-confidence was born, to my mind, of the knowledge that, in one way or another, his opponents were a pack of fools, and, that if he could only keep them off long enough, in time they would devour one another—which they did. This accounts, of course, for his unparalleled boldness on some occasions and his unparalleled timidity on others, for the ease with which he left Pompeius and Crassus do as they pleased for ten years, and the swiftness with which he precipitated matters when he saw that the pot was ready to boil. In other words, Caesar was a very good psychologist in an unpsychological age, and so much more beautifully commonplace than the rest of us that he has kept us guessing ever since. It is so disappointing, when we see a weird sign from heaven, to be told it is only a searchlight, that most of us simply refuse to believe the rational explanation.

But the mere fact that Caesar so often blundered into danger, that he so often became the harassed general, outwitted by stupidity, a frightened rope-dancer on the verge between success and failure, proves that he did not belong to those fatalistic monomaniacs who will themselves inevitable victory. If there be supermen, Sulla and Napoleon are of them, but not that gentleman who forgot all about the war, and went traipsing off with Cleopatra.

Caesar as Epileptic—That Caesar was an epileptic, there is no doubt. Plutarch and Suetonius both mention the fact (Plutarch, Julius Caesar 17; Suetonius, Julius Caesar 45). Though Suetonius at

least never misses a chance to tell a lie, there would be no point in this one, any more than in saying that Caesar had blue eyes instead of black. But a much stronger proof than anyone's mere say-so rests in many of the deeds of the man himself. I am more than surprised that not one of the learned biographers of Caesar seems to have thought of ascribing the unusual manifestations of his mind to the vagaries of this disease.

I have spoken of Caesar as normal: in my opinion his intellect, when unmodified by his affliction, was eminently sane, practical, common-sense. His versatility, the clear, straightforward style of his writing, his planning ability as a general and a politician, all show that. But there are some events in his life—among them the late period at which, in a precocious age, he came into political prominence; the sudden indecisions which overtook him during the Gallic campaigns; the torture of hesitancy in which he stood before the Rubicon, with his mind thoroughly made up but his will paralyzed; the bursts of ferocity which belied his usual (and probably diplomatic) clemency, once in Gaul and once after Thapsus; the criminal frivolity with which he deserted the great purpose of his life to fight the petty wars of the voluptuous and unscrupulous Cleopatra; the weakening of his intellectual strength under the cares of reconstruction; the Parthian obsession—these things are totally unexplainable under any other hypothesis than that of mental or nervous disease.

Caesar's heredity on his mother's side was good; of his father we know only that he died young and suddenly, which proves nothing at all. That their only child was delicate seems to be indicated by the fact that, unlike most boys of the period, he did not attend school, but had a private tutor. Moreover, great physical health is not an attribute of the descendants of old families; and the Julian gens, though its descent from Iulus was apocryphal and contrary to Grimm's law, was able to trace its ancestry farther back than was good for it. Granted, then, a sickly childhood, and a youth spent in the most enervating forms of dissipation (like most of his contemporaries whom I have mentioned, he was to some extent a sexual invert, and certainly made up for his abstemiousness in food and drink by his indulgence in other directions), it is not hard to understand the epileptic seizures to which he was subject. A period of exercise and physical training in the open air, in Gaul (the only discovered method of alleviating epilepsy), brought him almost back to normal; but in the excitement of the Pompeian struggle he again fell under the influence of the disease, until it culminated in a gradual deterioration that, had he not fallen first at the hands of the conspirators, would in all probability have terminated in the premature senility presaged by his early baldness.

Whether this tendency of his was transmitted to his offspring, we have no way of ascertaining: there is nothing remarkable in the fact that Julia and Caesarion seem to be his only children (the Marcus Brutus story may, I think, be dismissed as a cruel slander on Servilia: and as for other tales of the sort, soldiers' songs are not good history). It was an age of race suicide, and Caesar himself, as I have said, was an only child. As to Julia, there are no statistics, beyond the fact that she died in childbirth: it would be interesting to know if it was in eclampsia. Caesarion, so far as is known, came to a violent death.

The mere fact of Caesar's epilepsy does not, of course, affect the first two questions I have put forward. Napoleon himself was an epileptic, and so were Byron and Goethe; but it would be hard to find four more widely differing types of intellect. And to hark back to the first theory, whatever characteristically Roman, Caesar had in him—his governing power, his inflexibility of purpose, his practical common sense, his cool clearheadedness—were his nevertheless, however they might at times be modified by his affliction.

Whether Caesar did or did not intend to found the empire established by Augustus, is a question of little moment. In the short period after Manda, he was probably living from day to day, and looking definitely no farther forward than to Parthia. Had his mental strength held out, or been partially rehabilitated by the open-air struggle of that campaign, he would doubtless have cast about for a means of organizing the power now his; and I credit him with enough good sense to see that one-man rule was the only way to cut the political tangle. But I have too much respect for him to think that he was at all attracted by the futile glitter of kingship; and, if it can be proved that that little farce of the three crowns really came *mente unici imperatoris*, then his illness must have been pathetically near its end. It may be that we should be grateful to Brutus and Cassius for what their daggers spared us.

I have a private theory that there are no great men, that chance and a fortuitous grouping of heredity bring together occasionally the right man and the right opportunity. Thus many great events lack their heroes, and many heroes their events. And, as I said before, it is only the lyric spirit—or the fatalistic which overcomes impossibilities. In Caesar we see perhaps the most noted of these comings together of the man and his work. It is a tribute to the sufficiency of the man that he did his work in the face of an overwhelming nervous affliction.

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REVIEWS

The *Bellum Civile* of Petronius. Edited with Introduction, Commentary, and translation by Florence Theodora Baldwin. New York: The Columbia University Press. 1911. Pp. viii + 264. \$1.25.

One's first feeling at sight of Miss Baldwin's dissertation is astonishment at its size—251 pages of explanatory matter for only 13 pages of text. The book would be improved by omitting worthless conjectures of the older editors, long citations of familiar parallels, and notes on commonplaces such as Cynthia or Tartarus (see notes on verses 130 and 278); neither is there sufficient reason for printing the text of Petronius 1-4, 88, 89, which is nowhere discussed. Still, in spite of the generous scale on which the book is planned, it is by no means complete. Thus Miss Baldwin in her critical notes, which are based mainly upon Beck, does not enumerate her variations from Buecheler's text (cf. verses 22, 30, 32, 250, 294) nor does she include all the material found in the brief apparatus of his third edition (cf. notes on 70, 241); she makes no use of Buecheler's fourth edition, since 1904 the standard text.

In discussing the relation between Petronius and Lucan, Miss Baldwin does not mention the views of Friedlaender¹, Jeep², Fritzsche³, Kindt⁴, de la Ville de Mirmont⁵, or Cocchia⁶. In the main, her conclusions are those of Heitland; she wisely rejects the various theories that Petronius is writing a parody, believing him to have made a serious and, on the whole, successful essay in the older epic style. Greater stress, however, might well have been laid on the dramatic necessity for the verses to be what they are because they are found in a realistic novel in the mouth of a character like Eumolpus. In a complete treatment, too, one expects a more extended discussion of the other verses and the other bits of literary criticism contained in the *Saturae*.

Exact agreement by any two students upon a list of the passages which are imitated from Lucan is of course impossible; still, as a matter of principle, one may fairly demand the closest scrutiny of alleged parallels which are alike only in thought or only in language. Now bloodstained troops (214, Lucan 7.699), rivers or lands dyed with blood (160, 294, Lucan 7.473), words like *catervas* (281, Lucan 7.699), and *maerentia tecta* (225, Lucan 5.30) are natural enough in any poem on war. Similarly, Petronius could scarcely have told the fate of Pompey's body in any other way (63) without violating historical truth; except for the fact stated, this brief allusion has nothing in common with its lengthy "parallel" in Lucan 8.608-714. Then, too, invectives against the

extravagant luxury of the times had for about a century formed part of the stock in trade of every rhetorician (see Miss Baldwin's own commentary on 1-60, p. 112). Many of the resemblances in Petronius to such diatribes of Lucan are slight enough to be considered purely accidental. In short, many of the forty-nine parallels in Miss Baldwin's list, including in particular the nine examples cited (pp. 28, 29, 72-75) to prove that Petronius knew and imitated Books 4-6, 8, and 9 of the *Pharsalia*, seem to the reviewer entirely unconvincing. With reference to these nine, it is at any rate noteworthy that not one is parallel both in thought and in language; in Books 1-3, 7, and 10, on the other hand, nearly a score of such striking imitations have been discovered. Since Books 7 and 10 could have been known to Petronius through recitation, it is accordingly unnecessary to reject ancient testimony to the effect that Books 4-10 were unpublished at the time of Lucan's death.

Miss Baldwin is at her best, perhaps, in analyzing and reproducing the style of her author; both introduction and commentary show painstaking study of the language of Petronius and wide reading in Silver Latin writers from whose works a wealth of illustrative material is drawn. The interpretation of doubtful passages is generally sensible; see e. g. the notes 11 f., 72 f., 210 f., 264-270. The translation in blank verse is close and usually adequate; occasionally, however, even the abundant rhetoric of the original is heightened.

A few notes on details follow.

In the sentence on p. 56, "Petronius is fond of *pauses* after the strong penthemimeral and hephthemimeral caesars", delete the italicized words (similarly on p. 57, line 1). The commentary on 14 f.

ultimus Hammon

Afrorum excutitur, ne desit belua dente
ad mortes pretiosa

is unsatisfactory at several points. Hammon is not in the "westernmost part of Africa". *Belua* (which, by the way, is regularly a trisyllable: cf. p. 60) is probably not a lion; the word apparently is employed by Latin writers of elephants (as *dente pretiosa* here suggests) or of hyenas or of animals in general; occasionally, to be sure, it is applied to a particular animal which has already been indicated or named. Cf. the Thesaurus, s.v. *Ad mortes* can perfectly well be taken with *desit*: for the order of words see 94, 147, 276; for the syntax compare e. g. Cic. Orat. in P. Clod. et C. Curion., fragm. 30, *quatuor tibi sententias solas ad perniciem defuisse*. I have not been able to find an instance where *pretiosus* is modified by a phrase expressing purpose.

In 141, *haec ostenta brevi solvit deus*, does not *solvit* mean 'set loose' rather than 'performed as an official duty'? Can examples of *solvit* in the latter sense be found combined with an object like *ostenta*?

¹ Jahresbericht, 47 (1886) 196.

² Jahresbericht 63 (1890) 182.

³ Summarized by Jeep in Jahresbericht 84 (1895), 114 ff.

⁴ Philologus 51 (1892), 355-360.

⁵ Revista di Filologia, N. S. 3 (1897), 401 ff.

Intentans manus for (in) *tendens manus* (155), instead of being "without parallel in Latin literature", is Tacitean (Ann. 1.27; 3.36). It is only the use with *ad* which seems to be peculiar; the phrases quoted with *in* are not relevant.

In 218, though an allusion to Aeneas is very unlikely, Petronius may also be thinking of Cicero's plans for flight from Italy during the Civil War (cf. Ad Att. 10, *passim*).

In conclusion, Miss Baldwin's dissertation will not be useless, since it contains more material than has hitherto been available between two covers, but its value is seriously diminished by diffuseness and superficiality.

VASSAR COLLEGE.

MARY BRADFORD PEAKS.

The Coward of Thermopylae. By Caroline Dale Snedeker. New York: Doubleday, Page and Company, 1911. Pp. 466.

Historical novels fail of appeal to many adults. Nevertheless, most students in preparatory schools and many in our colleges enjoy them. Teachers of Latin have many good books of this class to which they can recommend their pupils. Teachers of Greek are not so fortunate.¹ A new book, therefore, deserves notice, especially when it is as interesting as is *The Coward of Thermopylae*.

The hero of this novel is the man whom Herodotus (7.229-231) mentions as having been branded Coward by the Spartans because he did not perish with the three hundred at Thermopylae. At the battle of Plataea (Herod. 9.71) Aristodemus did wonderful deeds. The Spartans attributed these latter deeds to the fact that he sought death because of his disgrace. Not so our novelist. She makes Aristodemus the son of an Athenian, an intimate friend of Pindar's. Father and son were both Pan-Hellenists. Therein, according to the author, is to be sought the reason for his refusal needlessly to sacrifice himself at Thermopylae, and therein lies the motive that prompted his great courage when the battle wavered at Plataea.

Aristodemus is brought into intimate contact with Athens and Sparta. In order that he may know what to do with a child he has bought from slavery he consults the Oracle at Delphi and is sent by the Oracle to Elea to deliver the child to its father, Parmenides. The reader is in this way given a picture of the life and customs prevailing in those important parts of the Greek world. Better than that, a clear, and, for the most part, accurate conception of Greek character is set forth. The difference between the Athenian and the Spartan views of life, literature, and art is well brought out.

Unfortunately, in this novel, as in some scholarly

¹ See a brief notice of William Stearns Davis's, *A Victor of Salamis*, in *THE CLASSICAL WEEKLY* 1.87.

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works of greater pretensions, there are inaccuracies. A few only can here be mentioned. Pindar's dates are confused (p. 25), although the writer herself knows better (39); the second Olympian Ode, of which a very free rendering is given (383), dates from 476 B. C., a detail, perhaps, for which one should not seek in a novelist; the *Lenaea* and the *Dionysia* seem to be confused (67-68); no boy of ten, nor any one, for that matter, could have witnessed these performances "often" (67); according to Herodotus (7.202) the number of Thespians remaining with Leonidas was 700, not 800 (248); *Diochaetes* was not a "young disciple of Pythagoras newly come" to learn of Parmenides when Parmenides was about thirty-five years of age (399-400); no boy of ten, nor any one, for that matter, could have witnessed these performances "often" (67); according to *Diog. Laert.* 9.21. Misspellings occur: *Lybians* (224), *Tarentine* (391), *Persions* (441), *Medean* (453) and others. The spelling of the proper names is for the most part Greek. Yet inconsistencies present themselves: *Antikyra*, but *Coreyra* (584); *Kastalian*, but *Castalia* (358); *Phokian*, but *Corinth* (25); *Kithairon*, but *Mycenae* (27); *Phrynichos*, but *Aeschylus* (68); etc. One might also find fault with some of the English words and expressions that are used. However, these inaccuracies, inconsistencies, and the like, are not such serious defects in a work of this character as they would be in a work that laid greater claim to scholarship. They should not obscure the fact that the novel is instinct with Greek spirit, is well conceived, is interestingly written, and is almost certain to give an enlarged and more vivid idea of Greece and of things Greek to the student into whose hands it is put.

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BOOKS FOR SIGHT READING

IN *THE CLASSICAL WEEKLY* 4.127, 4.223, brief reference was made to books available for sight reading in Latin and it was stated that names of books that should be added to the list would be gladly welcomed. Professor K. P. Harrington calls attention to the following: *Anglice Reddenda* and *Reddenda Minora* (Oxford Press); *Tomlinson, Latin for Sight Reading* (Ginn); *Clark's Eutropius* (Sanborn); *Hazzard's Eutropius* (American Book Co.); *Drake's Phaedrus* (Sanborn).

Scott, Foresman and Co. (Chicago) have added to their text-edition of Knapp's *Vergil*, which had already contained 63 pages of selections from *Aeneid VII-XII* suitable for sight reading, 51 pages of passages from the *Eclogues*, the *Georgics*, the *Metamorphoses* and the *Fasti*, all specially selected for use in sight reading.

C. K.

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